Joan and Peter Clemenger

Triennial

Exhibition of

Contemporary

Australian

Art

23 February - 16 May 1993

National Gallery of Victoria

The Joan and Peter Clemenger Triennial Exhibition of Contemporary Australian Art
National Gallery of Victoria, Melbourne
23 February - 16 May 1993

Acknowledgments

The National Gallery of Victoria wishes to acknowledge the generous loans from;
Mr and Mrs C Conybeare, Canberra
Mr P Fay, Sydney
The estate of the late Kenneth Myer, Melbourne
Dr and Mrs A Oxenham, Sydney
The Victorian Arts Centre Trust, Melbourne

Catalogue notes

All measurements are in centimetres, with height preceding width and depth.
* indicates the work of art illustrated in the catalogue

Catalogue by John McPhee, Co-ordinating Curator, Australian Art

FOREWORD

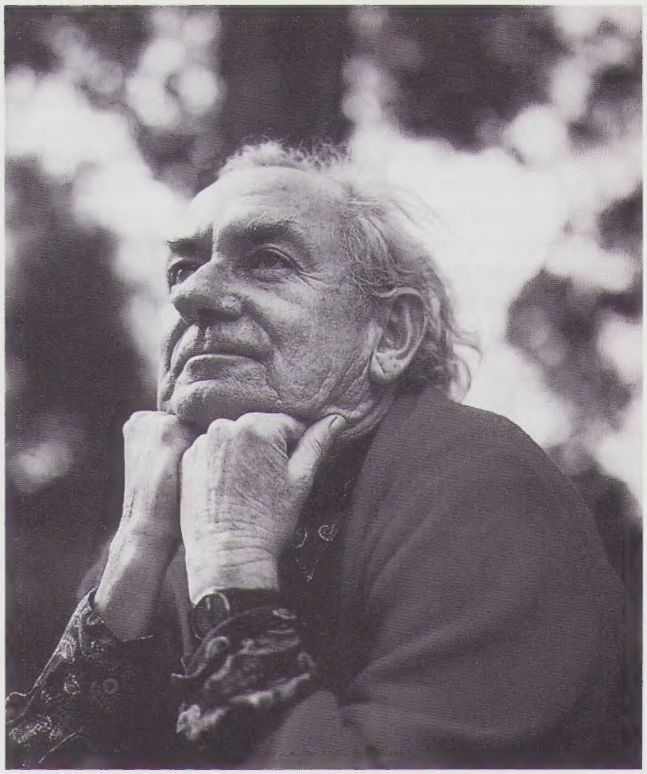
The Joan and Peter Clemenger Triennial Exhibition of Contemporary Australian Art is the result of the Clemengers' desire to make a donation to the National Gallery of Victoria for the benefit of the arts. Conceived as a triennial exhibition it will be devoted to the best in Australian art in all media. This, the first exhibition, focuses upon recent work by sixteen artists pre-eminent in their chosen field of endeavour. Painting, sculpture, printmaking, photography, and design for tapestry are represented. Future exhibitions will include artists working in these and other media.

This major event is marked by the Joan and Peter Clemenger Award of $30,000 in recognition of an individual's outstanding achievement. This year the judges for the Award are Daniel Thomas, Emeritus Director, Art Gallery of South Australia, Doug Hall, Director of the Queensland Art Gallery, and Joan Clemenger representing the Joan and Peter Clemenger Trust.

Commencing this year the Joan and Peter Clemenger Triennial Exhibition of Contemporary Australian Art, accompanied by the Award, will be presented at the National Gallery of Victoria over the next twenty years. We are most grateful to the Clemengers for their foresight and generosity which will establish in Victoria a very important exhibition of contemporary Australian art

James Mollison
Director
February 1993

CHARLES BLACKMAN



Charles Blackman was born at Harbord, Sydney on 12 August 1928. Essentially self-educated, Charles Blackman began work as a copy boy at the Sydney *Sun* in 1942, eventually working in the art department as an art cadet from 1945 to 1947. At this time he attended evening classes in drawing, design, graphics and lettering at East Sydney Technical School. In 1946-47 he took a few lessons from Hayward Veal at the Meldrum School of Painting, Sydney and more regular life drawing classes at the Society of Realist Art.

In the 1950s Charles Blackman set the pattern of his semi-nomadic lifestyle, mixing with artists, writers and raconteurs, working at a variety of jobs, all the time painting and exhibiting regularly.

In 1955 he worked on his first designs for a ballet which, although this project was abandoned, established his lifelong interest in theatre design. Similarly his interest in printmaking and illustrated books, which developed in the 1960s, has remained an important part of his work.

From 1961 to 1966 Charles Blackman lived and worked in London, visited Europe occasionally and continued to paint and exhibit. After returning to Australia he settled in Sydney. He has consistently exhibited both within Australia and overseas.

In 1970 Charles Blackman was granted the Moya Dyring Studio at the Cite des Arts, Paris. At this time, Blackman examined the process of tapestry weaving, and at Portalegre, Portugal, he worked with local weavers, developing several designs for tapestries. In 1975 he again had a studio at the Cite des Arts, Paris, a city he has frequently visited and from which he often draws inspiration. In 1987 Charles Blackman helped establish the Moet et Chandon Australian Art Fellowship.

The first major retrospective of Charles Blackman's work will be mounted by the National Gallery of Victoria in May 1993.

Artist's Statement

It has always been in my mind to do something about what I feel about Delacroix's wonderful painting, **Liberty leading the people**, which I saw first with Arthur Boyd and Barry Humphries in Paris in 1963. Delacroix was at the forefront of the restlessness of his age. As I reincarnated the cobblestones and the broken wood I felt I was stepping over bodies and into history via the barricades.

The three Graces and **The cloud of flowers** - my intention was to send these beautiful girls to Georges Mora in heaven.

Knowing Victoria always wants to go to Paris I thought, 'Let me send you to Paris in this drawing'.

Charles Blackman, 26 January 1993, Woollahra, Sydney

1. Victoria dreaming of Paris 1992
charcoal and pastel on cardboard
144.0 x 96.0 cm (sight)

* 2. Liberty leading the people (after Delacroix 1839) 1993
charcoal and pastel on paper on canvas
195.0 x 300.0 cm

3. The three Graces
1993
oil on canvas
152.0 x 213.0 cm

4. The cloud of flowers
1993
oil on canvas
152.0 x 213.0 cm

JANET DAWSON

Janet Dawson was born in Sydney on the 10 January 1935. She studied at the National Gallery Art School, Melbourne, from 1951 to 1956 and won the Travelling Scholarship in her final year. In 1957 and 1958 she studied painting and lithography at the Slade School of Fine Art, London University, and etching at the Central School, London. She later worked in Anticoli Corrado, Italy, and joined Atelier Patris, Paris, where she printed lithographs for School of Paris painters in 1960. She returned to Australia in 1961. In that year Janet Dawson established the print shop at Gallery A, Melbourne, where she printed numerous lithographs for Australian artists. In 1966-67 she established the Gallery A print shop in Sydney. With her husband, Michael Boddy, Janet Dawson established The Bugle Press in 1979.

Janet Dawson's work was included in the National Gallery of Victoria's 1968 exhibition *The Field*, and was the subject of *Survey 9 : Janet Dawson* in 1979.

Janet Dawson also works as a theatre designer and book illustrator.

Artist's Statement

The group works : collages and pastels.

As most painters do, I make works that are linked by a flow of ideas from one to the other. Over time, the various series of my largish paintings have been dispersed individually to many different collections and are seldom shown together. The thread that links them is lost.

For instance, **Blue for Eddie** in this exhibition is strongly tied both to **Rollascape** (1968), and the **Foxy night** series (1974-1979), but it is unlikely that these works will be shown together.

For some years now, I have also been making clusters of small works that must be shown together in a group. In this way, I can produce concentrated images on fairly small surfaces that have yet a wider reference to other related images. The works gain by being seen together at the same time. They call and echo much as musical themes do in the simultaneity of a musical performance.

I think this is more interesting for the viewer than a fixed stare at a single object. It matches, after all, the way in which we view the outside world, and, in the exploration of possibilities and correspondences, the viewer becomes an active participant in searching out cross-references.

The collages, entitled **Second thoughts**, were done in two stages - first in 1981, then reworked and finished in 1989. As the name suggests, the second stage involved second thoughts. **Wish me luck** acts as a pathfinder for the group.

The **Work table** pastels are what they say they are. I have selected four pastels from a set of six to make a group for this exhibition.

The single works.

The single works shown here are also parts of sequences made up of long-term families of works that are picked up and laid aside as occasions arise.

The single pastel, **Savoy cabbage**, is one of a long-running series of portraits of vegetables grown on our property. Such vegetables appear elsewhere in this collection, in the **Work table** pastels and in **Company two**.

The sequence, **Roadside objects**, started in the 1970s with studies of animals picked up on the roadside, where they had fallen after collision with cars and trucks. The series now includes paintings, drawings and pastels of fox, lamb, lizard, hare, many parrots and other birds, and bones.

The first **Company** painting was done as part of a collection for an exhibition in 1981. It celebrated the presence of three friends who assisted me in various practical ways with the work for that exhibition.

Company two is a development of this idea. Family and friends are there, but the painting also includes some of the objects that surround me when I work, and can be seen as an extension of the subject matter in the group of **Work table** pastels.

The floor piece.

The floor piece, **Pond life**, marks my third use of inlaid Laminex to make a free-standing construction. I used inlaid Laminex first in this way in 1964, and again in 1968, but I have never been satisfied with the bases of the earlier works. In this floor piece, I have made the base of each unit a part of the sculptural whole. It is now included with the top as part of the design.

A note on shadows.

The floor piece, Pond life, and the painting, Blue for Eddie, have both been designed so that the shadows they throw under the gallery lighting become part of the work.

Janet Dawson
January 1993
Scribble Rock, Binalong, NSW

1. **Roadside objects - heron** 1986
oil on canvas
55.5 x 71.0 cm

2. **Second thoughts,** series and **Wish me luck** 1989
watercolour, gouache, pastel and collage on paper
22.5x 30.0 cm (image)(x6)
30.0 x 36.5 cm (image)
Private collection

3. **Worktable series** 1990
pastel on paper
33.0 x 37.2 cm (sight) (x4)
Private collection

4. **Savoy cabbage** 1992
watercolour and pastel on paper
36.0 x 52.0 cm (sight)

* 5. **Company 2** 1992 - 93
mixed media on canvas and board and Laminex
78.0 x 172.5 cm

6. **Blue for Eddie** 1993
mixed media on canvas
99.0 x 127.0 cm

7. **Pond life** 1993
Laminex, painted wood
23.0 x 210.0 x 145.0 cm

ROSALIE GASCOIGNE

Rosalie Gascoigne was born in Auckland, New Zealand on 25 January 1917. In 1943 with her husband, an astronomer, she moved to Mount Stromlo, the small isolated scientific community on the outskirts of Canberra. Although she has had no formal art training, Rosalie Gascoigne's Bachelor of Arts degree at Auckland University included languages, literature and the Classics. These subjects, combined with her interest in flower arrangement and studies with the modern Sogetsu School of Ikebana, continue to inform her work. In 1974, aged fifty-seven, Rosalie Gascoigne held her first art exhibition and two years later mounted a large and important exhibition at Gallery A, Sydney, which established her as an Australian artist of note. Since then Rosalie Gascoigne has exhibited regularly.

In 1978 the National Gallery of Victoria mounted *Survey 2 : Rosalie Gascoigne* and in 1982, with Peter Booth, Rosalie Gascoigne's work represented Australia at the XXXX Biennale di Venezia, an exhibition later shown at the National Gallery of Victoria and the Art Gallery of New South Wales. The National Art Gallery, Wellington, New Zealand, mounted *Sculpture Australia : Rosalie Gascoigne 1975 – 1982* in 1983.

Artist's Statement

I stockpile found material that, in its raw state, is to me interesting, beautiful or evocative.

Collecting is an end in itself.

What I make reflects nature and art and chance and the resulting work is more about how things feel than how they look.

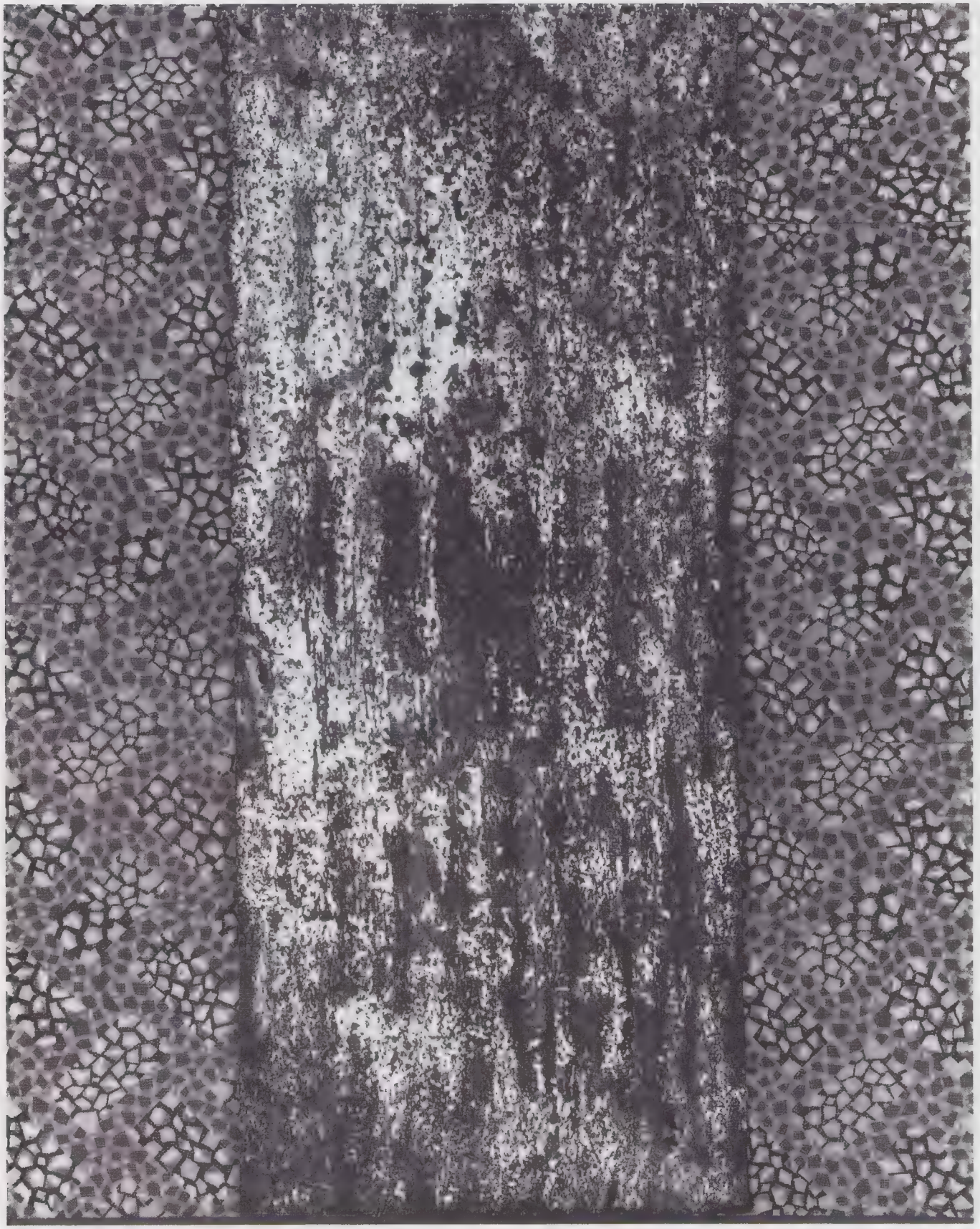
Rosalie Gascoigne January 1993 Pearce, A.C.T.

1. **Fool's gold** 1992
weathered painted wood
158.5 x 161.0 cm

2. **Clouds 111** 1992
weathered painted
composition board
75.0 x 362.0 cm

3. **Lake** 1992
weathered painted plywood
56.0 x 654.0 cm (overall)
Private collection

* 4. **Cow pasture** 1992
linoleum, weathered
painted corrugated iron
172.0 x 137.0 cm



JAMES GLEESON

James Gleeson was born in Hornsby, Sydney on 21 November 1915. He studied at the East Sydney Technical College from 1934 to 1936 and the Sydney Teachers' College from 1937 to 1938. His early interest in the art and literature of the European artists associated with the Dada and Surrealist movements influenced his earliest work and for a time he contemplated a career as a poet.

James Gleeson has taught and lectured in art in Sydney and travelled in Europe from 1947 to 1949, and from 1958 to 1959, and in the United States in 1959. He was the art critic for the Sydney *Sun* from 1949 to 1972 and for the Sydney *Sun Herald* from 1962 to 1972. Since 1971 he has been a Director of the Sir William Dobell Art Foundation.
In 1972 he was appointed to the Commonwealth Art Advisory Board and the following year became the Chairman of the Acquisitions Committee of the Australian National Gallery. He acted as Visiting Curator of Australian Art at the Australian National Gallery from 1975 to 1976 and from 1976 to 1982 was a member of the first Council of the Australian National Gallery.

James Gleeson is the author of several books on Australian art and artists, including the definitive *Robert Klippel* published in 1983. In 1987 Lou Klepac edited *James Gleeson, landscape out of nature.* In 1989 he was awarded an Honorary Doctorate of Literature from Macquarie University, NSW.

James Gleeson has exhibited consistently in individual and group exhibitions since the late 1930s.

Artist's Statement

I believe the aim of art is to approach the unknowable; and the only approach is by the way of the known, to use it as a springboard.

Each attempt is to bounce out from that which can be verified by experience into a zone of infinite possibilities in the hope of striking some particle that can be recognized as an addition to our sum of realities.

I try to depict as accurately as I can the things I can't see.

James Gleeson, 6 December 1992, Northbridge, Sydney

* 1. Genesis 1991
oil on canvas
172.0 x 230.0 cm

2. The darkening stage
1991
oil on canvas
160.0 x 213.0 cm

3. The secret heart of the headland 1991
oil on canvas
160.0 x 240.0 cm

4. The authority of the shell
1992
oil on canvas
152.0 x 204.0 cm

BILL HENSON

Bill Henson was born in Melbourne on 7 October 1955. He studied photography at Prahran College of Advanced Education, Melbourne from 1972 to 1975. Since his graduation Bill Henson has exhibited extensively both within Australia and internationally. In 1975 the exhibition *Of tender years*, was mounted at the National Gallery of Victoria and in 1986 the Australian National Gallery University Drill Hall Gallery, Canberra, mounted *Bill Henson : Untitled 1983/84*. His work was exhibited as *Bill Henson photographs* at the Bibliotheque Nationale, Paris in 1990. *Bill Henson, photographs* with introductions by David Malouf and Michael Heywood was published in 1988.

Photographs from the series **Untitled** 1992 – 93
type C photograph
* detail

All works courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

I N G E K I N G

Inge King was born in Berlin, Germany, on 26 November 1918. She trained in woodcarving in Berlin in 1937 and 1938. In 1938 she also attended the Akademie der Bildenden Kunste in Berlin before leaving for London in 1939. There Inge King studied for a short time at the Royal Academy and the Central School of Arts then evacuated to Northampton. In 1943 she completed her Diploma and Post Diploma at the Glasgow School of Art. From 1947 to 1949 Inge King was associated with the colony of artists who congregated at The Abbey, Hertfordshire, where she met her husband, the artist, Grahame King. After time spent in France and New York, Inge King came to Australia in 1951 and settled at Warrandyte on the outskirts of Melbourne.

In 1953 and 1955 Inge King exhibited with the Group of Four and in 1960 was a foundation member of Centre Five, both groups of sculptors devoted to Modernism. From 1961 to 1975 she lectured in sculpture at the School of Early Childhood Studies, State College of Victoria and from 1976 to 1987 at the Royal Melbourne Institute of Technology. During 1969 and 1970 Inge King visited Britain, Europe and the United States on a British Council Travel Grant. She has exhibited consistently since arriving in Australia and frequently been commissioned to make sculptures for public and private collections.

Inge King has been the subject of two retrospectives *Inge King, sculpture 1945 – 1982, a survey* at the University Gallery, University of Melbourne in 1982 and *Inge King, sculpture* at the National Gallery of Victoria in 1992.

A r t i s t ' s S t a t e m e n t

These sculptures evolved after a commission which inspired me to explore new concepts expressing movement and affirmation of life.

They are the result of a freedom gained after many years of searching.

Inge King, 17 December 1992, Warrandyte, Victoria

* 1. **Dervish** 1991
painted bronze
167.0 x 130.0 x 100.0 cm

2. **Helios** 1992
bronze
185.0 x 78.0 x 108.0 cm

3. **Handstand** 1992 – 93
bronze
194.0 x 87.0 x 67.0 cm

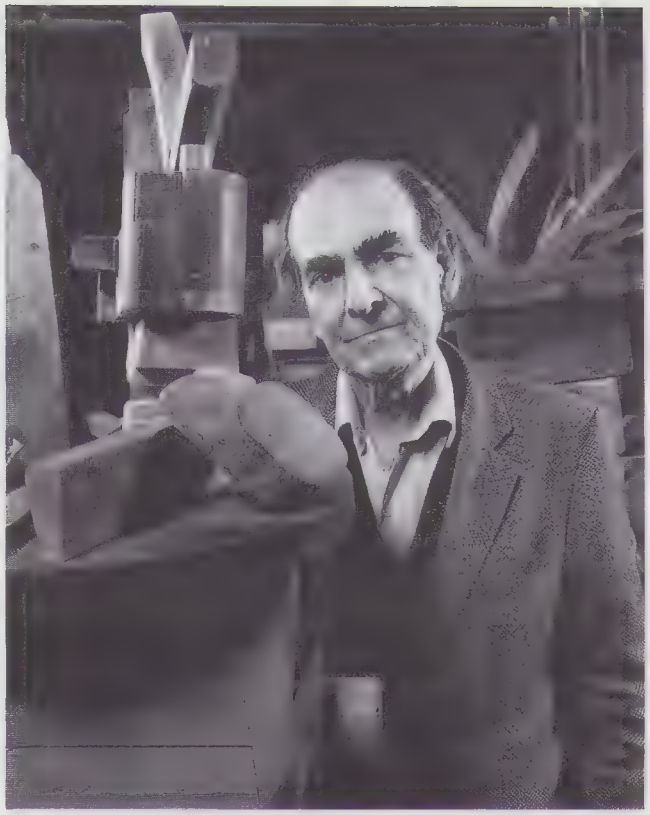
4. **Orpheus** 1992 – 93
painted steel
280.0 x 114.0 x 132.0 cm

ROBERT KLIPPEL

Robert Klippel was born at Potts Point, Sydney on 19 June 1920. As a child he began to make model ships, an interest that he kept well into his adult life. He trained as a wool-classer at East Sydney Technical College in the late 1930s and joined the Australian Navy in 1939. In 1943 he became an aircraft model-maker at the Gunnery School, Woolloomooloo, and began to carve his first sculptures in wood.

In 1945 and 1946 Robert Klippel studied sculpture at the East Sydney Technical College and in 1947 drawing at the Slade School of Fine Art, London. The following year he lived at the artist's colony at The Abbey, Herefordshire, and in 1948 and 1949 in Paris. He returned to Australia in 1950 and worked at several jobs including industrial design. In 1957 Robert Klippel went to New York and from 1958 to 1962 he was Instructor in Sculpture at the Minneapolis School of Arts. He returned to Australia in 1963 and after a period as Visiting Professor of Sculpture at Minneapolis in 1966 began to teach full time and part time at the East Sydney Technical School between 1967 and 1975.

Robert Klippel has exhibited consistently since the late 1940s. His work is the subject of *Robert Klippel* by James Gleeson, published in 1983.



Artist's Statement

I showed over 100 collages at Watters show - it went very well. I used my own acrylic paintings, done randomly as source material, plus coloured photo copies of which I had a large supply. My aim was to get my scale up to larger proportions than I have (except for the odd few) used since the '40s which is basically small scale. (After doing the large wood sculptures over four years I decided to see what would happen if I could get my scale up on the collages.) So, much to my surprise, the whole project was an adventure, became on the edge of painting. Behind everything was the years I had spent making that enormous quantity of large scale painted wood sculpture.

Robert Klippel, 20 December 1992, Birchgrove, Sydney

1. **Collage No 1** 1992
synthetic polymer paint,
colour photocopy on paper
99.5 x 110.0 cm

* 2. **Collage No 2** 1992
synthetic polymer paint,
colour photocopy on paper
76.8 x 97.8 cm
Private collection

3. **Collage No 3** 1992
synthetic polymer paint,
colour photocopy on paper
64.8 x 87.8 cm

4. **Collage No 4** 1992
synthetic polymer paint,
colour photocopy on paper
83.5 x 59.0 cm

5. **Collage No 5** 1992
synthetic polymer paint,
colour photocopy on paper
83.5 x 59.0 cm

6. **Collage No 6** 1992
synthetic polymer paint,
colour photocopy on paper
50.6 x 63.4 cm

7. **Collage No 7** 1991
synthetic polymer paint on
paper
27.0 x 32.0 cm

8. **Collage No 8** 1992
synthetic polymer paint,
colour photocopy on paper
27.0 x 30.7 cm

EMILY KAME KNGWARREYE

Emily Kame Kngwarreye was born at Alhalkere, her country, to the north-west of Utopia in the Northern Territory, in about 1916. After the Alyawarre and Anmatyerre people gained control of their traditional country in 1978, Emily Kame Kngwarreye joined the Utopia Women's Batik Group and made a small number of batiks and painted fabrics, the latter less inhibited technique being her favoured medium. In 1988-89 as part of a Central Australia Aboriginal Media Association survey to determine which of the Utopia women wanted to work with paint on canvas, Emily made her first painting. From the Utopia Women's exhibition, *A summer project*, held at the S.H. Ervin Gallery, Sydney, in 1989, the artist leapt to prominence and has since been the subject of a succession of one-person exhibitions. In 1992 Emily Kame Kngwarreye was awarded an Australian Artists Creative Fellowship by the Australia Council.

Artist's Statement

Whole lot, that's all, whole lot, Awelye (my Dreaming), Arlatyeye (pencil yam), Arkerrthe (mountain devil lizard), Ntange (grass seed), Tingu (a Dreamtime pup), Ankerre (emu), Intekwe (a favourite food of emus, a small plant), Atnwerle (green bean), and Kame (yame seed). That's what I paint, whole lot. That's my name Kame.

Kathleen Petyarre, translating for the artist, undated, Atneltyeye, Northern Territory

1. **Alhalkere** 1992
synthetic polymer paint on canvas
89.0 x 120.0 cm (x21)
* 120.0 x 89.0 cm

MARY MACQUEEN

Mary MacQueen was born in North Carlton, Melbourne on 29 January in 1912. She first studied Commercial Art at Swinburne Technical College but only completed her Diploma one year before her marriage in 1930. As her children grew up, Mary MacQueen began to draw again. In 1945 she held a care-fully selected first exhibition of drawings. In 1946 and 1947 she studied drawing with George Bell and in 1957 and 1958, printmaking at Royal Melbourne Institute of Technology. Following this she began a career as a teacher, specializing in printmaking.

Prints by Mary MacQueen were included in *Australian Print Survey 1963 – 64* organized by the Art Gallery of New South Wales and *Australian Prints Today* at the Smithsonian Institution, Washington, USA.

Artist's Statement

My mind returned to my first feeling of excitement at seeing Sydney Harbour alive with small craft on a fine Saturday afternoon in 1970.

Twenty years later I was trying to recapture that excitement in tapestry !

My small watercolour was interpreted in a very interesting manner... I visited the Workshop periodically during the weaving... the weavers were happy with the work, a very important factor in its production.

I do, however, want you to know my times at the Workshop were probably the most important in my life.

Mary MacQueen as quoted in *Interpretations : the woven language of the Victorian Tapestry Workshop*, 1991

Mary MACQUEEN, designer
VICTORIAN TAPESTRY WORKSHOP, weavers

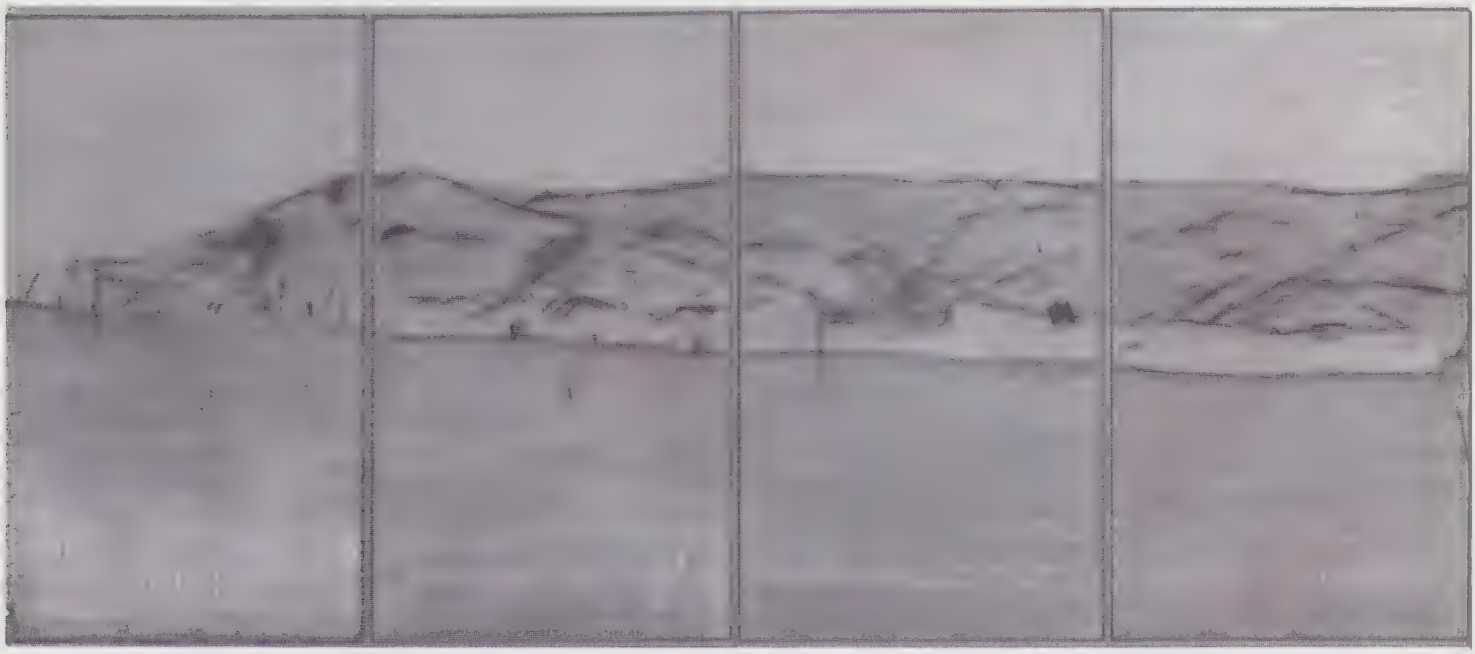
Pavilion suite 1984–86
wool, cotton
183.0 x 335.0 cm (x4)
Victorian Arts Centre Trust

* **The Harbour** 1988
wool, cotton
165.5 x 234.5 cm
Private collection

BEA MADDOCK

Bea Maddock was born in Hobart on 13 September 1934. In 1956 she graduated with a Diploma of Fine Art from the Hobart Technical College and from 1959 to 1961 she studied at the Slade School of Fine Art in London. Following her return to Australia, she taught at the Launceston Teachers' College and the Launceston Technical College in Tasmania. From 1970 to 1981 Bea Maddock lectured in printmaking at the National Gallery of Victoria Art School (later the Victorian College of the Arts) and from 1979 to 1980 was Acting Dean of the School of Art. From 1982 to 1983 Bea Maddock taught printmaking at the Bendigo College of Advanced Education and from 1983 to 1984 she was Head of the School of Art at the Tasmanian College of Advanced Education, Launceston. In 1976 Bea Maddock held a Creative Arts Fellowship at the Australian National University and in 1978 was Artist-in-residence for two months at the Sydney College for the Arts. Through the Artists in Antarctica Program, Bea Maddock visited Antarctica in January and February 1987.

In 1980 *Survey 11 : Bea Maddock* was shown at the National Gallery of Victoria. The exhibition *Bea Maddock Prints 1969 – 1982* was shown at the National Art Gallery, Wellington, New Zealand, in 1983 after which it toured New Zealand galleries. In 1992 a retrospective exhibition *Being and Nothingness : Bea Maddock* was mounted by the Queensland Art Gallery, Brisbane and the Australian National Gallery, Canberra.



Artist's Statement

The four-panel painting **TROUWERNER .... the white ships came from the West and the Sea of Darkness** is the last of a series of paintings composed of reconstructed landscapes and Tasmanian Aboriginal tribal languages.

There were at least ten explorative expeditions with ships that rounded the southern capes of Tasmania from 1642 until settlement on the Derwent River in 1803.

The south coast landscape represented here had been occupied by Aboriginal tribes for many thousands of years and the 526 selected place names from Van Diemen's Land (Trouwerner) attempt to dispel the notion of 'Terra Nullius'.

The eight-panel painting Leaving a Mountain is about Mount Moliagul in central Victoria.

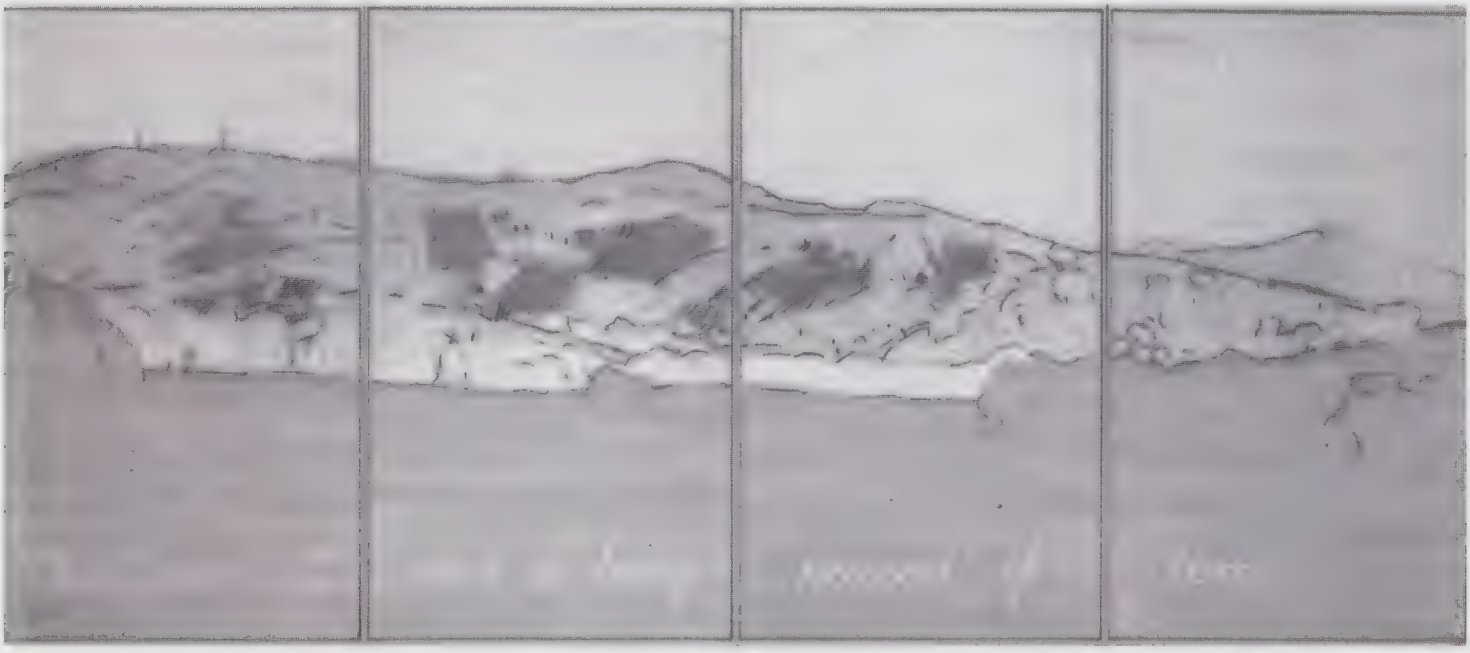
Journal notes below made in 1990 reveal my intention prior to making the initial detailed drawing on eight pages of an A4 sketchbook over four consecutive days that summer.
" Now I'm close up to the mountain I feel wrapped around by it ... If I want to do anything with it I will have to be on the spot - observe its moods and changes over a series of days. Panels - (vertical panels like the Heard Island picture) - then its about the mountain as a place ..."

I have tried to express my feelings about leaving a special place, with lingering memories of the heat and the light on a distinctive land form.

Bea Maddock, 9 December 1992, Launceston, Tasmania

1. **TROUWERNER .... the white ships came from the West and the Sea of Darkness** 1992
pigment wash, encaustic on canvas with cord
130.6 x 184.5 cm (x4)

* 2. **Leaving a Mountain**
1992 – 93
pigment wash, graphite, oil stick, encaustic on canvas
128.0 x 74.4 cm (x8)



J O H N O L S E N

John Olsen was born at Newcastle, New South Wales on 21 January 1928. In 1947 he began work as a clerk for Elders Smith but left soon after to sell his drawings and cartoons freelance to magazines. He had the year before attended a few night classes at the Julian Ashton Art School in Sydney and in 1947 attended drawing classes at Datillo Rubbo's art school. In 1950 he became a full-time pupil at the Julian Ashton School and attended some classes at the East Sydney Technical College. He began to exhibit his work in the early 1950s.

In 1956 John Olsen was privately sponsored to go to Europe, where he lived and worked in London, France and Spain until 1960. After his return to Australia he taught at East Sydney Technical College, the University of New South Wales, the Desiderius Orban, Mary White and Armidale art schools. From 1965 to 1967 he visited New York, and worked in London, as in well as France and Portugal, where he looked at the tapestry workshops .

Upon his return to Australia in 1968 John Olsen established the Bakery Art School in Paddington but at the end of the year left for Victoria where he settled at Clifton Pugh's Dunmoochin at Cottlesbridge. There he began to paint regularly out-of-doors. In 1971 he returned to Sydney.

Throughout the 1970s John Olsen explored many remote parts of Australia and began work on the Australian Broadcasting Commission's television series *Wild Australia.* During the 1980s John Olsen made several visits to Spain.

From 1976 to 1981 John Olsen was a Trustee of the Art Gallery of New South Wales. He is currently a Councillor of the National Gallery of Australia, Canberra.

John Olsen has collaborated with authors and publishers and illustrated several books. His work has been the subject of *John Olsen* by Virginia Spate in 1963 and *John Olsen* by Deborah Hart in 1991. *John Olsen, my complete graphic 1957 – 79* with an introduction by Lou Klepac was published in 1980. In 1986 Heide Park and Art Gallery, Melbourne, mounted *John Olsen - in Search of the Open Country 1961 – 1986* and the National Gallery of Victoria mounted *John Olsen, a retrospective* in 1991.

A r t i s t ' s S t a t e m e n t

My work tells a story.
But the picture is bigger than the story.
The story is the beginning of the conclusion.

John Olsen, 1 January 1993, Rydal, New South Wales

1. **Harbour beach** 1991
oil on canvas
183.0 x 244.0 cm

* 2. **Self portrait travelling west** 1990–92
oil on canvas
152.0 x 122.0 cm

3. **Numbers passing by a monkey** 1991–92
oil on canvas
151.5 x 136.5 cm

4. **Nolan at Broome**
1991–92
oil on canvas
183.0 x 244.0 cm

5. **Water flowing into Lake Eyre** 1992
oil on canvas
183.0 x 244.0 cm

MIKE PARR

Mike Parr was born in Eastwood, Sydney on 12 July 1945. Brought up in country Australia he began an arts/law degree at Queensland University in 1965 but abandoned it to write poetry, which he later published himself. Working at various jobs, he moved to Sydney in 1967 and the following year attended art classes at the Sydney Technical College. In 1970 Mike Parr helped found the Inhibodress Co-operative Gallery in Sydney, a venue for the display of his own as well as other artists' alternative art practices, including performance art, installations and film making.

In 1973 Mike Parr spent nine months travelling through Europe, during which time he made art, and met and talked with those associated with the European avant-garde. Upon his return to Australia he began teaching at the Tin Sheds, Sydney University's art workshop, a position he held until 1977. He has also taught at Sydney College of the Arts. In 1977 and 1978 he spent time travelling and working in Europe and in 1980 participated in the XXXIX Biennale di Venezia.

Mike Parr has exhibited consistently both within Australia and overseas. He has been a regular participant in Australian exhibitions of avant-garde art.

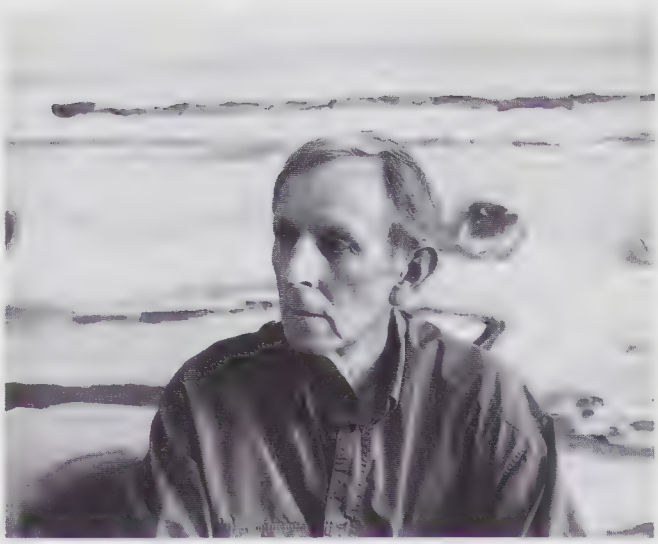
In the early 1980s Mike Parr's exploration of the self in film and performance was displaced by the series of drawn, painted and printed self-portraits on which he is currently occupied. The prints were the subject of the 1990 exhibition *I think of Drypoint in terms of Braille and Excavation* at the Australian National Gallery University Drill Hall Gallery, Canberra. In 1990 and 1991 Mike Parr was artist in residence at the University of Melbourne. *Identities : a critical study of the work of Mike Parr 1970 –1990* by David Bromfield was published in 1991.

1. **Femalias (12 untitled self-portraits, set 5)** 1992
drypoint and lift ground aquatint on paper
108.0 x 78.0 cm sheet size
(x12)

2. **Par-sing** 1992
etching and lift ground aquatint and relief on paper
118.0 x 80.0 cm sheet size
(x12)

All works printed by John Loan, Viridian Press, Melbourne.

KENNETH ROWELL



Kenneth Rowell was born in Melbourne on 29 June 1920. From 1943 to 1945 he attended night classes at the Royal Melbourne Institute of Technology, but has no formal art training otherwise. In 1945 he began to work as a freelance artist and designer and in 1947 held his first exhibition of paintings, designs for theatre and mural decorations. His designs for the Ballet Rambert's Australian tour of *Winter Night* in 1949 were acclaimed and in the following year he was awarded a British Council Scholarship. This enabled him to study at the Slade School of Fine Art, London and he soon established a reputation for himself as an outstanding theatre designer. Throughout the 1950s he designed for the Old Vic and the Stratford Memorial Theatre and the Sadlers Wells and London Festival Ballets, as well as numerous other companies. In 1956 Kenneth Rowell returned to Australia to design sets for the Elizabethan Theatre Trust and since the mid 1960s has regularly visited and worked in Australia. In about 1982 the amount of work offered in Australia was sufficient for him to make his home in Melbourne.

Kenneth Rowell's 1960 designs for the Royal Ballet's *Le Baiser de la Fee* at Covent Garden and for the Australian Ballet's *Sleeping Beauty* at the opening season of the Sydney Opera House are considered classics. In 1965 his *Giselle* for the Australian Ballet was awarded the Grand Prix of the City of Paris at the Third International Festival of Dance.

Since 1960 Kenneth Rowell has devoted more time to his painting and established a regular pattern of exhibitions.

Artist's Statement

Painting is for me an attempt to give concrete form to visual and imaginative experiences which I am unable to express in any other medium. My subjective response to the Australian landscape and also to particular states of being have led me to evolve a personal imagery, a series of visual metaphors. I find it necessary to distance myself from the natural phenomena for imagination to come into play. Then, through the gestural handling of paint, I interpret this vision, transferring experience into a language of the senses. As Cocteau put it : 'One becomes the spectator of one's experience, incapable of analysis but relishing the appearance of things'.

In the creative process I try to energize the forms, colour and rhythms to suggest the moment of visual contact. The drama of opposing elements in nature often becomes the subject of the work. Equally, however, the subject may develop from a purely instinctive handling of paint in which unplanned but fortuitous results materialize. Important in the structure of the work are formal considerations of equilibrium and proportion.

My overall endeavour is to express something of the contrasting range of human emotion. On one hand to celebrate the exhilaration of life and on the other to depict the darker recesses of human feeling. There is a kind of propulsion which leads me through and beyond nature but which does not necessarily exclude an evocation of place and mood. I like to think painting can short-circuit the emotions and offer signs of pleasurable recognition or a vision of the unfamiliar.

Kenneth Rowell
12 December 1992
St Kilda, Melbourne

1. Mythic composition
1992 – 93
synthetic polymer paint on paper
149.5 x 151.0 cm

2. Balanced forms
1992 – 93
synthetic polymer paint on paper
151.0 x 149.5 cm

3. Darkness and solitude
1992 – 93
synthetic polymer paint on paper
148.0 x 149.5 cm

* 4. Effects of change
1992 – 93
synthetic polymer paint on paper
148.2 x 149.5 cm

5. Elemental signs
1992 – 93
synthetic polymer paint on paper
299.0 x 49.5 cm

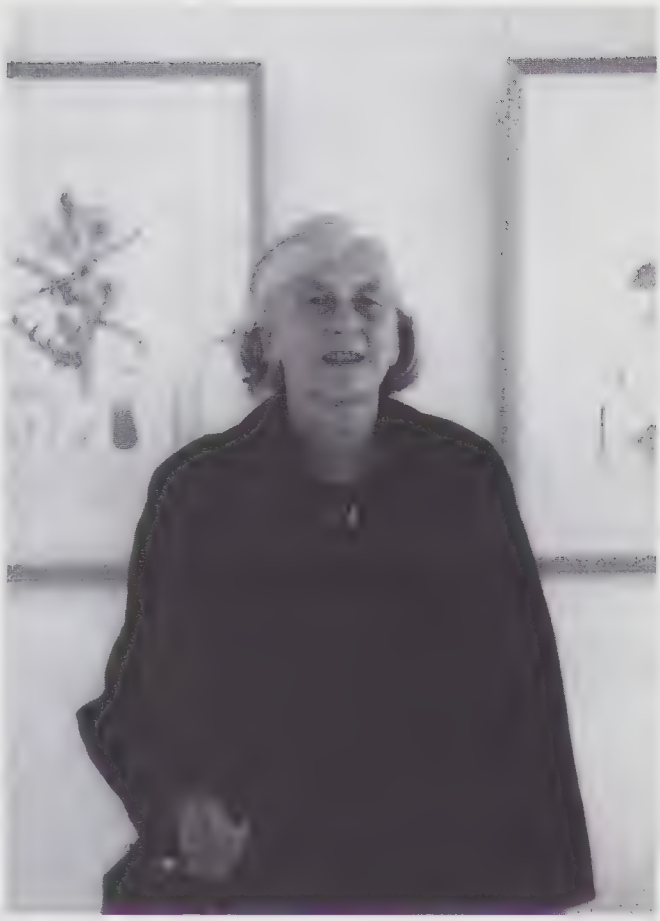
MARGARET STONES

Margaret Stones was born at Colac, in Victoria's Western District on 28 August 1920. Although she studied art at Swinburne Technical College and the National Gallery Art School, she worked as a nurse. While recovering from tuberculosis in 1945 she made her first botanical drawings.

Encouraged to pursue this profession she settled in London in 1951. From 1958 to 1982, Margaret Stones was the principal contributing artist to Curtis's *Botanical Magazine* published by the Trustees of the Royal Botanic Garden, Kew, London. In 1961 she was commissioned by Lord Talbot de Malahide to illustrate the six volumes of Dr Winifred Curtis's *The endemic flora of Tasmania* published by Ariel Press, London, between 1967 and 1978. This extraordinary publication set new standards in Australian botanical research, illustration and publishing. In 1978 Margaret Stones began work on 200 watercolour drawings of Louisiana flora for the Louisiana State University, USA.

Margaret Stones's work has been included in numerous exhibitions of botanical art and has been the subject of solo exhibitions at the Smithsonian Institution's National Museum of Natural History, Washington in 1980 and the Fitzwilliam Museum, Cambridge and the Ashmolean Museum, Oxford in 1991. A retrospective of her work was held at the University Gallery, University of Melbourne in 1975. The National Gallery of Victoria is currently preparing a retrospective to be held in 1995.

Margaret Stones has been awarded the Royal Horticultural Society's gold Veitch Memorial Medal and the Eloise Payne Luquer Medal from the Garden Club of America. She has been awarded Honorary Doctorates of Science from both the Louisiana State University and the University of Melbourne.



Artist's Statement

My drawings are always done within a few days since I work with the specimens while they are alive.

I finish each drawing of the flower and add if possible, fruits and seeds later in the year. I never work from photographs.

A swift preliminary drawing within the space demanded by the subject is made on rough or cartridge paper to set the composition and design. However, flowers move and the composition has to move with the subject. The flower always makes the pace, rather than the artist.

I then draw my flower, still accomodating it, on to a good watercolour hot-pressed paper using a 3h-4h pencil with a very long, tapered and sharp point which gives greater control and delicate handling. The subject is then painted.

This I find is the most difficult stage to describe since every flower presents another problem and needs to be approached and worked upon differently, often depending upon its expected lifespan. It is always exciting to contemplate a new subject.

I sometimes look at a drawing years after it has been done and wonder how I began and ended it.

Margaret Stones
9 December 1992
Kew. London

1. Drimys winteri, 'Winter Bark', Argentina 1992
watercolour over pencil
57.0 x 38.2 cm

2. Hydrangea macrophylla, 'Lacecap Hydrangea' 1992
watercolour over pencil
57.2 x 45.3 cm

3. Davidia involucrata, 'Handkerchief Tree', China 1992
watercolour over pencil
57.5 x 38.5 cm

4. Viburnum rhytidophyllum, China 1992
watercolour over pencil heightened with white
57.2 x 38.1 cm

5. Hydrangea quercifolia, 'Oak-leaved Hydrangea', S.E. United States 1992
watercolour over pencil
56.3 x 38.1 cm

* 6. Helianthus annuus, 'Sunflower' 1992
watercolour over pencil heightened with white
57.2 x 40.7 cm

7. Agapanthus africanus 1992
watercolour over pencil
56.3 x 38.2 cm

8. Phlomis fruticosa, Greece 1992
watercolour over pencil heightened with white
57.5 x 38.0 cm

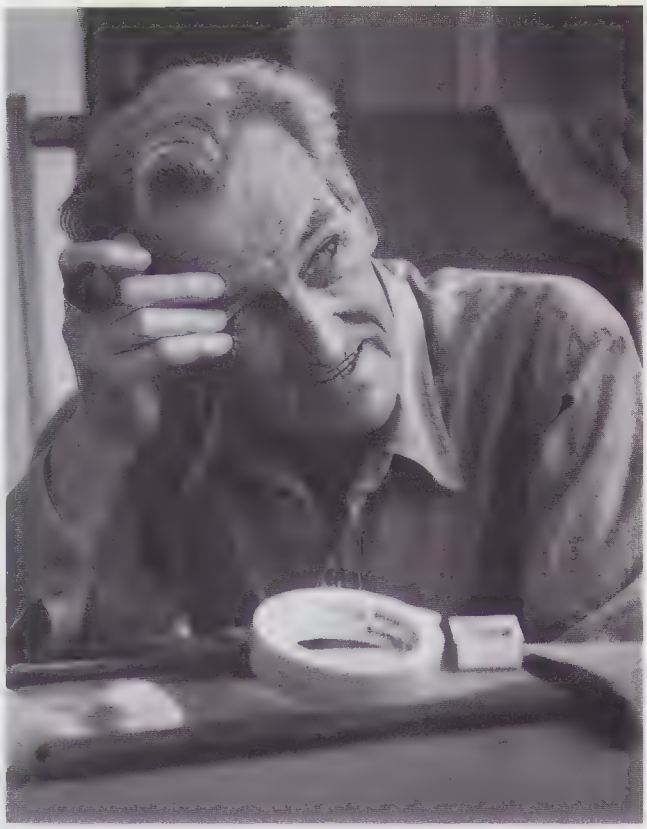
9. Rehmannia glutinosa, China 1992
watercolour over pencil
57.3 x 38.0 cm

10. Pinus coulteri, 'Big-coned Pine', S. California 1992
watercolour over pencil heightened with white
70.1 x 48.5 cm

HOWARD TAYLOR

Howard Taylor was born at Hamilton, in the Western District of Victoria on 29 August 1918. He spent his childhood in South Australia and moved to Western Australia in 1932. He first studied art at the Perth Modern School. After training as a pilot with the Royal Australian Air Force, he served with the Royal Air Force in France from 1939 to 1940. From 1940 to 1945, he was a prisoner of war in Germany. After the second world war, from 1946 to 1948, he again studied art at the Birmingham College of Art, Great Britain. After his return to Western Australia in 1949 Howard Taylor taught painting and drawing at the Perth Technical College from 1951 to 1965 and then taught painting, drawing and sculpture in various Perth tertiary institutions continuously from 1951 to 1970.

A regular exhibitor in Western Australia since 1949, Howard Taylor was the subject of a retrospective *Howard Taylor : sculptures, paintings, drawings 1942 – 1984* at the Art Gallery of Western Australia in 1985. In 1987 he received an Australia Council Inaugural Emeritus Award.



Artist's Statement

With the freedom that non-figurative work allows, enquiry increases when design interest in materials and technique \is included.

With this available knowledge it becomes possible to select for use some of the more sensitive elements and by reduction and refinement bring out the clear strength of otherwise supporting visual roles.

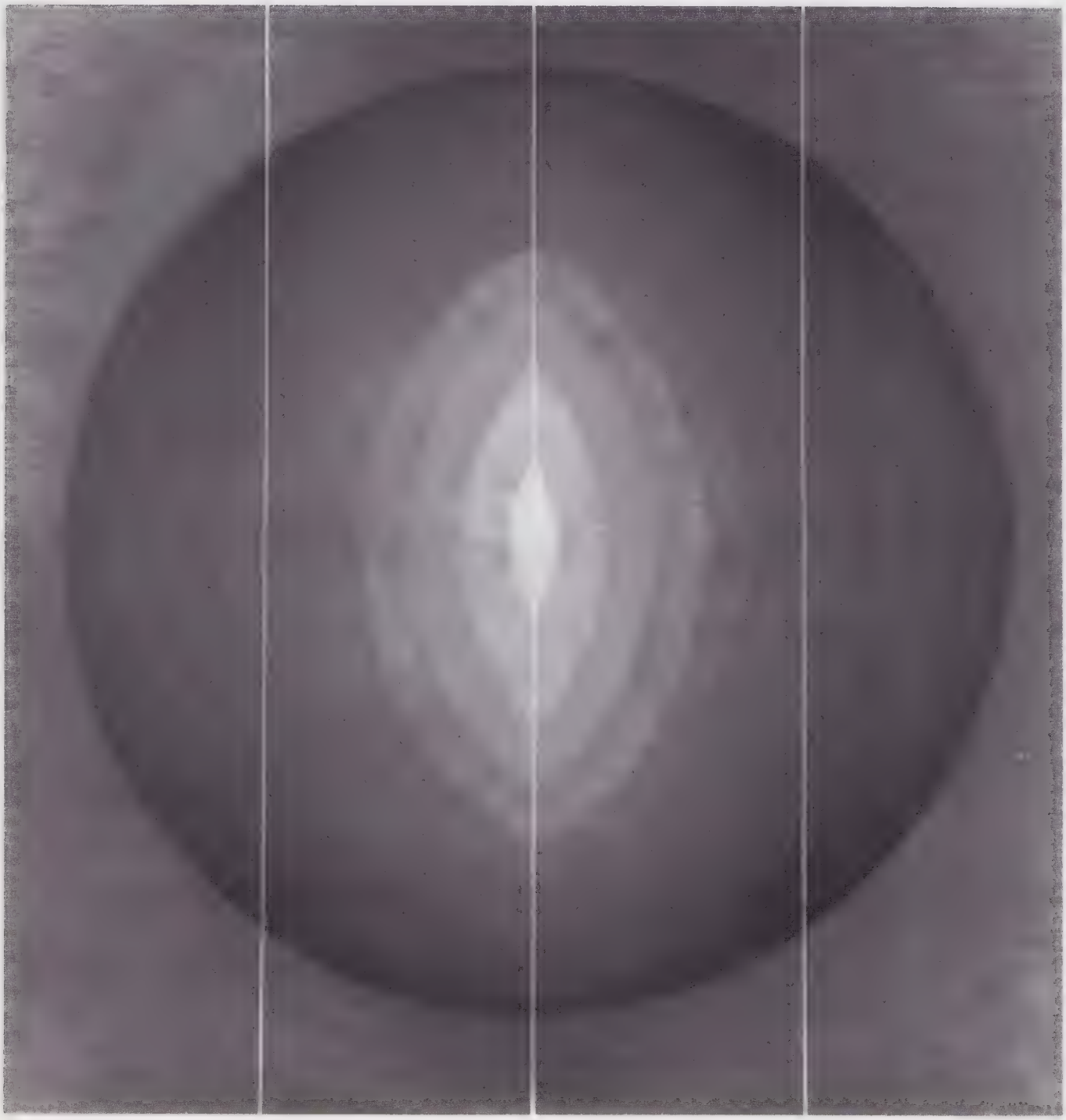
A painting can become involved with space movement, forward and backward, and in **Light figure** this is done with restricted means. There are two pigments only with white. With the white ground and paint use the transparency, translucency and opacity come to full play.

Light figure results from a continuing interest in light sources, the sun, light projections.

A hemisphere comes of long interest with the object in space, seen as the basic behaviour of vision. In this case the appearance of the sphere is distorted by a folded translucent screen. What is the actual plotting of the distortion became a case of measurement using models and calipers to plot a graph.

Frontal approach develops from a long concern with movement and flight. A simple solid 'moves' with the manipulation of light itself - Hover, approach, speed away.

Howard Taylor
December 1992
Northcliffe, Western Australia



1. **Portrait of a sculpture**
1991 – 92
synthetic polymer paint on canvas
71.0 x 106.5 cm

2. **Light figure - triptych**
1992
oil on marine ply
120.0 x 269.5 cm

* 3. **A hemisphere - by depth soundings from a four fold screen** 1992
synthetic polymer paint on canvas
122.0 x 118.0 cm

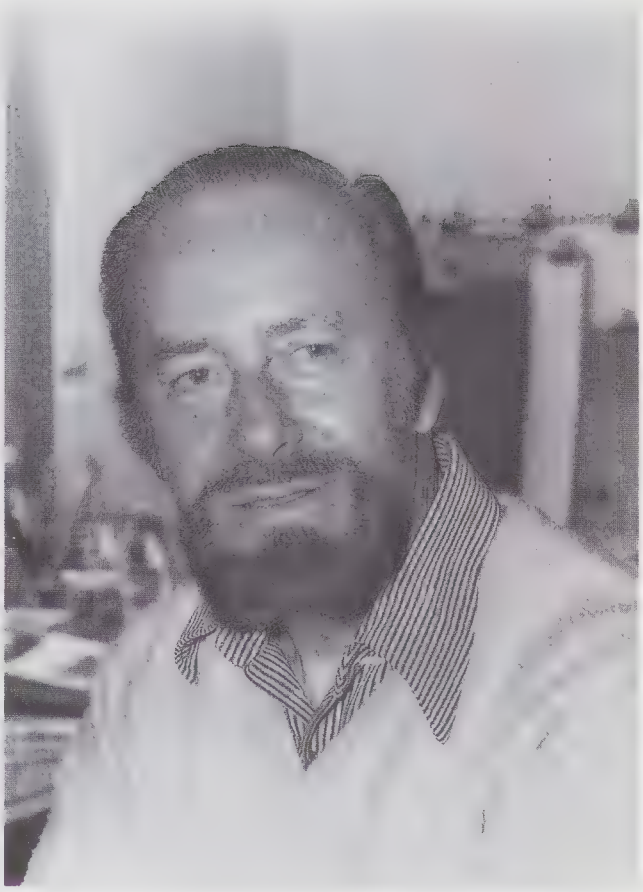
4. **Frontal approach**
1992 – 93
oil on marine ply
25.0 x 214.0 x 90.0 cm

ALBERT TUCKER

Albert Tucker was born in Footscray, Melbourne on 29 December 1914. From an early age Tucker liked to draw and thought about being a painter. He left school in 1928 and began work with an advertising agency. In the early 1930s Tucker began to attend classes and exhibit with the Victorian Artists' Society and in 1938 he was amongst those artists who formed the Contemporary Art Society.

In 1942 Tucker was drafted into the army and later that year, at the Heidelberg Military Hospital, was forced to make drawings for medical records of wounds which required plastic surgery. The injuries were unforgettable. During this time Tucker became increasingly involved with art politics and the magazine *Angry Penguins* and began to paint the first *Images of Modern Evil*, reflecting his dark vision of war-torn Melbourne.

From 1947 to 1960, Albert Tucker lived and worked in Europe and the United States. Returning to Australia in 1960, Albert Tucker's work began to be discovered and recognized, as a result of which his work was included in all major surveys of Australian art. Books devoted to his work have been published, most importantly, *Albert Tucker*, Christopher Uhl, 1969 and *Albert Tucker*, James Mollison and Nicholas Bonham, 1982. In 1989 the Australian National Gallery mounted the exhibition *The drawings of Albert Tucker* which toured Australian galleries in 1990 and 1991. *Albert Tucker, a retrospective* held at the National Gallery of Victoria in 1990, extensively documented the artist's achievement.



Artist's Statement

It is futile to use words as a guide to painting. An image is not made to be understood, but to be experienced.

But words can be used to define the circumstances in which the painting emerged and this can provide clues that can indicate its possible meaning. The images arise from the personal, social and historical tensions of their time, from their patterns and intersections.

For quite some time now I have been preoccupied with disturbing parallels between the pre-Old Testament middle east of about 5000 years ago, and our own time. The popular assumptions about it couldn't be more wrong. What I thought was a trip into the remote past became an opening into a probable future.

This dislocation of my inherited attitudes and beliefs generated the kind of energy that resulted in these paintings.

Albert Tucker, January 1993, St Kilda, Melbourne

1. **Night image** 1988
synthetic polymer paint on
composition board
96.0 x 122.0 cm

2. **Joie de mort** 1988
synthetic polymer paint on
composition board
91.0 x 122.0 cm

3. **Night phantoms** 1988
oil on canvas
97.0 x 127.0 cm

* 4. **Confronting** 1992
synthetic polymer paint on
composition board
107.0 x 137.0 cm

5. **An alien death** 1992
oil on hardboard
137.0 x 107.0 cm

6. **Babylonian days** 1992
synthetic polymer paint on
composition board
106.5 x 137.0 cm

PHOTOGRAPHIC CREDITS - PORTRAITS OF ARTISTS

Janet Dawson - Michael Boddy
James Gleeson - Jill Crossley, Sydney
Bill Henson - the artist, Melbourne
Inge King - Grahame King
Emily Kame Kngwarreye - Christopher Hodges, Utopia Art, Sydney
Bea Maddock - Philip Kuruvita, Launceston
Howard Taylor - John Austin, Perth
Albert Tucker - The Age, Melbourne